



*The
Esprit
Orchestra*

*Alex Pauk,
Music Director
and Conductor*

1987-88 Superseries

*Jane Mallett Theatre
St. Lawrence Centre, Toronto.*



Friday, October 23, 8:00 pm

Dream Rainbow Dream Thunder (1986) *R. Murray Schafer (Canada)*
The Chairman Dances (1985) (Foxtrot for Orchestra) *John Adams (U.S.A.)*
Toward the Sea II (1981) *Toru Takemitsu (Japan)*
Echo Spirit Isle (1983) *Alex Pauk (Canada)*

Friday, December 4, 8:00 pm

Cortège (1979) *R. Murray Schafer (Canada)*
Concerto for Cello and Orchestra (1966) *Györgi Ligeti (Germany)*
Lettre de Roxana à Décébal Hormuz (1987) *Michel Longtin (Canada)*
Scherzo (1987) *Bruce Mather (Canada)*

Sunday, January 31, 8:00 pm

SUPERSTRINGS

Purple Haze (1967) *Jimi Hendrix (U.S.A.)* Arr. (1987) by *Steve Riffkin (U.S.A.)*
O Magnum Mysterium: In Memoriam Glenn Gould (1982) *Alexina Louie (Canada)*
For the Whales (1982) *Iannis Xenakis (France)*
From the Eye of the Wind (1987) *Norman Symonds (Canada)*
Tabuh - Tabuhan (1936) *Colin McPhee (Can./U.S.A.)*

Wednesday, February 17, 8:00 pm

THE OLYMPIC CONCERT

Alex Pauk (Canada) John Rea (Canada)
John Burke (Canada) Walter Boudreau (Canada)
Allan Bell (Canada)

Saturday, March 19, 8:00 pm

A 75TH BIRTHDAY PARTY FOR JOHN WEINZWEIG

Divertimento No. 3 for Bassoon and String Orchestra (1960) *John Weinzweig (Canada)*
SPARKSKRAPS (1988) *Istvan Anhalt (Canada)*
Zipangu (1980) *Claude Vivier (Canada)*
Divertimento No. 8 for Tuba and Orchestra (1980) *John Weinzweig (Canada)*



ALEX PAUK
conductor

S U P E R S E R I E S

1987/88

SUNDAY, JANUARY 31
Jane Mallett Theatre
St. Lawrence Centre

S U P E R S T R I N G S

O MAGNUM MYSTERIUM:
IN MEMORIAM GLENN GOULD for 44 strings
(1983 revised 1984)

Alexina Louie

FOR THE WHALES (1982)

Iannis Xenakis

*PURPLE HAZE (1967)

Jimi Hendrix
arranged by Steve Riffkin (1987)

intermission

◦FROM THE EYE OF THE WIND (1987)

Norman Symonds

TABUH-TABUHAN (1936)

Colin McPhee

*Canadian premiere

◦World premiere

Tonight's performance is being broadcast live to air on TWO NEW HOURS
CBC Stereo in Toronto, 94.1 on the FM dial.

O MAGNUM MYSTERIUM:
IN MEMORIAM GLENN GOULD

Alexina Louie

Brilliant electronic images of the universe served as the initial inspiration, however, the news of Glenn Gould's death interrupted my focus, leaving me to reflect on mortality and the meaning of being an artist. Through this time I listened to those musical works most meaningful to me and consoled myself at the piano. I also attended the memorial service where we, a group of 3,000 people, participated in the singing of hymns and chorales, including the beautiful Nun danket Alle Gott. The effect of that mass of people sharing a common grief was overwhelming. It was during this time that the focus of my string orchestra piece began to change, and quotes of these pieces appeared in my score in a rather fantasy-like reverie, some quite clear and untampered with, others quite distorted. Throughout the fabric of this piece are woven fragments of Bach: the chorale, the Allemande from Suite française in G, the Air on a G String, as well as the Prelude and Fugue in b flat juxtaposed upon one another. It ends with a quote from the last movement of Mahler's Das Lied von der Erde, "der Abschied - the Farewell".

Besides the use of these fragments as structural elements, I have also incorporated a rather other-worldly calm theme in artificial harmonics in the upper strings, a recurring motif of rapid repeated patterns, various permutations of large chord clusters, and a bi-tonal juxtaposition of a G major triad over and F sharp major triad. This piece is my expression of wonder at the mysteries of music, of the universe and of being an artist, as well as an expression of grief over the premature death of a great musician.

O Magnum Mysterium: In Memoriam Glenn Gould was commissioned by The Festival of Contemporary Music at McGill University (1983) through the assistance of The Canada Council.

GYÖRGY KURTÁG

**Messages of the Late Miss
R. V. Troussova, op. 17
Scenes from a Novel, op. 19
Farewell for soprano and piano**

These three compositions of György Kurtág, all written to texts by the poet Rimma Dalos and all featuring the artistry of the soprano Adrienne Csengery, are brought together on a new Hungaroton record (SLPX 12776 stereo). In *Messages of the Late Miss R. V. Troussova* the Ensemble InterContemporain is conducted by Pierre Boulez.



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FOR THE WHALES

Iannis Xenakis

"The piece, For the Whales, is a "signature-cry" against the slaughter, extermination, and scientific genocide of our cousins, the whales, perpetrated by us, "superior beings"!

By way of complementary explanation, here is an extract of the letter addressed to my editor, Editions Salabert, by Greg Gatenby, editor in Toronto, true knight of this philowhalian cause.

August 17, 1981

Dear Sir:

I have the pleasure of writing you about an anthology of music, art, prose, and poetry for which I am the editor. The theme of this anthology is the whale and the dolphin, and the ensuing royalties will go to the Greenpeace Foundation to help it protect the whale-- "Save the Whales Campaign". The work will appear as a hardbound art volume in large format. The printing paper will be of highest quality, and the book will be in color and in black and white. Divers forms of art will appear in the book as well. For your information, the Greenpeace Foundation is a charitable organization recognized in France, Canada, Great Britain, the United States, Germany, The Netherlands, Australia, Denmark, as well as in other countries...

A number of original works has already been received for a unique publication in this volume. This anthology has been greeted well partly because Greenpeace will soon reach its aim and also because these royalties will suffice perhaps for Greenpeace to hinder the whale hunters to such an extent that it would appear to them vain to kill whales in such quantities as to exterminate them. And, some of the artists believe that through this book, they perhaps would be able to change the idea that we have of the environment and our way of treating it, and, consequently, of treating ourselves.

The fight for the right to live of the whales and the dolphins is part of the fight for human rights, trampled upon so much just about everywhere today."

GET 2 TICKETS FOR THE PRICE OF 1 FOR THE FEBRUARY 17th CONCERT!

Make a donation to The Esprit Orchestra and become a "Friend". For each \$50 contribution you will be eligible to buy two \$18 tickets for the price of one for the Olympic Tour Concert. (Donations must be received by February 12th in order to take advantage of this two-for-one offer.)

PURPLE HAZE

Jimi Hendrix
arranged by Steve Riffkin

A note from Alexina Louie:

"One day, I was listening to the radio with Esprit's Music Director, Alex Pauk, when we happened to hear the Kronos Quartet play Steve Riffkin's exciting arrangement of Purple Haze (available on Nonesuch Digital Recording 9 7911-1F). We both immediately thought it would be great to have this Hendrix classic played by the orchestra's strings, just multiplying the parts. Alex spent several days tracking down Riffkin to get his OK on this. By the time he reached him, Alex had decided to ask Riffkin if he would rewrite the piece especially for our January 31st concert which features Esprit's largest-ever string section (44 players).

Riffkin had not considered doing this before and got turned on to the idea. Finally he sent the score and parts to Alex on purple paper along with a note saying that David Bowie had decided to open his "Glass Spider" world tour with the complete Kronos recording of Purple Haze (the audience sitting in the dark!).

This performance reflects Esprit's continuing interest in presenting the broadest possible range of 20th century art music including cross-over pieces such as Steve Riffkin's arrangement of Purple Haze."

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FROM THE EYE OF THE WIND
(Seven close impressions)

Norman Symonds

1. Wheels, Within Wheels, Within -----
2. Both Sides of The Garden Wall.
3. Beyond The Shore --- Sails.
4. Through The City --- Stone.
5. Above The Hills --- Wings.
6. A Keyhole.
7. Into The Sun.

Notes:

To ride the wind. In my imagination a singular way to travel --- a magic carpet. All the panorama of life turning below. You spot a scene, tap on the wind's shoulder, nip down for a closer look --- lovely.

And that is, more or less, the way I imagined these views, these panoramic sketches. Stretched on the wind's back, leaning on an elbow, head in hand, toying with a wind curl --- "ah, Pasha".

One more thing. Impressions #2 and #6 could benefit I feel, from a bit of plot:

No.2:


The "Wall" is what separates a pretty, little garden from the vulgar, stompin' countryside. There is comparison, though, for the garden is home to a predatory cat, whilst sweet birds fly, just beyond the Wall. We see a 'close call'; I did a bit of stompin'; and we blew on.

No.6:

The wind is in the attic,
I pace outside the door.

I stop, I stoop and look ---: bits and pieces of dusty, old curiosities and an antique mirror. In it I saw the reflection of my keyhole. Then, suddenly --- it winked at me! --- I made wind!
And hurried off across the floor.

That's as far as I was going anyway, for I burn easily. Fully intend, though, to take another ride one day, if she'll have me. I'll let you know.

All the best, 

"Tabuh-Tabuhan was composed in Mexico in 1936, and performed before the ink was barely dry by Carlos Chavez and the National Orchestra of Mexico City. It was written after I had already spent four years in Bali engaged in musical research, and is largely inspired, especially in its orchestration, by the various methods I had learned of Balinese gamelan technique. The title of the work derives from the Balinese word "tabuh", originally meaning the mallet used for striking a percussion instrument, but extended to mean strike or beat - the drum, a gong, xylophone, or metallophone. Tabuh-Tabuhan is thus a Balinese collective noun, meaning different drum rhythms, metric forms, gong punctuations, gamelans, and music essentially percussive. In a subtitle I call the work Toccata for Orchestra.

Although Tabuh-Tabuhan makes much use of Balinese musical material, I consider it a purely personal work in which Balinese and composed motifs, melodies and rhythms have been fused to make a symphonic work. Balinese music never rises to an emotional climax, but at the same time has a terrific rhythmic drive and symphonic surge, and this partly influenced me in planning the form of the work. Many of the syncopated rhythms of Balinese music have a close affinity with those of Latin-American popular music and American jazz - a history in itself - and these have formed the basic impulse of the work from start to finish.

To transfer the intricate charm-like polyphonic figuration of the gamelan keyed instruments and gong-chimes, I have used a "nuclear-gamelan" composed of two pianos, celesta, xylophone, marimba and glockenspiel. These form the core of the orchestra. The various sounds produced by hand-beaten drums are produced by pizzicati cellos and basses, low harp and staccato piano tones. I have included two Balinese gongs of special pitch, and Balinese cymbals, to which are added gong tones further reproduced by pianos, horns, etc. Around these more exotic resonances, a more or less normal orchestra amplifies and extends the different timbres to their maximum resonance. For the rest, the percussion element is simple, including only large cymbal, triangle, sandpaper, and bass drum.

In form, Tabuh-Tabuhan is more or less that of the classical symphony - there being three movements OSTINATOS, NOCTURNE, and FINALE. There is no place here to point out all the purely Balinese motifs. The flute melody in the NOCTURNE is an entirely Balinese flute melody, taken down as played. The syncopated finale is based on the gay music of a xylophone orchestra which accompanies a popular street dance. This is heard in its most authentic form at the beginning of the work and given the grand treatment at the end."

CONDUCTOR

ALEX PAUK (b. 1945, Toronto, Ont.)

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to Toronto in 1979 to concentrate on composing concert and film music. Since founding THE ESPRIT ORCHESTRA in 1983, he has maintained a continuous creative output including orchestral works (Mirage and Echo Spirit Isle), chamber works (Water From the Moon and The Seventh Aura for electric strings), and a radiophonic montage (Nomad). During the current season, Mr. Pauk will have major new pieces premiered by the Orchestre symphonique du Quebec, THE ESPRIT ORCHESTRA, and the Vancouver New Music Society.

COMPOSERS

ALEXINA LOUIE (b.1949, Vancouver, B.C.)

Alexina Louie, composer of the year in 1986, has written many major works including The Eternal Earth commissioned by the Toronto Symphony who then took it on tour to Europe in 1986, and The Ringing Earth for the Vancouver Symphony Orchestra, commissioned as the first work on the opening night gala concert of Expo 86. Subsequent interest in her work has resulted in major television profiles on CBC TV's Gzowski & Co., CTV's W5 as well as a half hour documentary by the NFB and Rhombus Media. Her work spans a wide variety of categories including solo, chamber, orchestra, electronic and film. Currently living in Toronto, she works as a free-lance composer and serves on the board of The Esprit Orchestra. Besides a growing number of international performances and broadcasts, her works have been performed by all the major orchestras and new music organizations in the country and are widely broadcast on radio. Her first harp solo work, From The Eastern Gate, was the winning composition in the solo category of CAPAC's Micheline Coulombe Saint-Marcoux Award in 1986 and, more recently, her work, Cadenzas, was a nominee in the 1987 Classical Junos in the first Best Classical Composition category.

IANNIS XENAKIS (b.1922, Rumania)

Greek composer, Iannis Xenakis was born May 29, 1922, of a wealthy business family in Rumania. During the war he fought in the Greek Resistance, at the same time attending the Athens Institute of Technology. Later, after several jailings as a result of political activities, he was made an exile from his country. Xenakis now resides in Paris, where he has taken out French citizenship.

In France he studied composition at the Ecole Normale de Musique with Arthur Honegger and Darius Milhaud, and at the Paris Conservatoire with Olivier Messiaen. He has also been active as an architect, collaborating with Le Corbusier in the design of the Pavillon Philips at the Brussels World's Fair of 1958. He designed the Polytype of the French Pavilion at the Montreal Expo 67.

Olivier Messiaen reportedly has called Xenakis "an architect, mathematician, logician, poet and, above all else, a musician." Not everyone would agree with this description, for Xenakis is a fugure whose work - all of it - is controversial, and his music not least so. Should Messiaen's assessment be accurate, Xenakis would represent a remarkable - perhaps unique - embodiment of the traditional correlation of musical and mathematical abilities. In a day of musical journals that read like scientific treatises, he tends to make the mathematicizing of other composers seem innocent, if not totally inadequate and irrelevant. By comparison, the calculations of most neo-serial composers appear trivial in the extreme, and the notion of "chance" as exemplified in the work of many contemporary artists is simplistic indeed alongside the rigorously logical usage of Xenakis.

JIMI HENDRIX

One of the most important figures of American "pop" music. Hendrix was a rock guitarist extraordinaire and cult figure of the 1960's.

STEVE RIFFKIN (arranger)

Mr. Riffkin is not only a composer of concert music but is intimately involved with the theatre and theatre music. He has, in fact, worked in Toronto with the Young People's Theatre.

He has had a continuing involvement with the Kronos Quartet and has made other special arrangements for them.



ALEX PAUK
music director

THE OLYMPIC TOUR CONCERT
WEDNESDAY, FEBRUARY 17, 1988

Jane Mallett Theatre
8:00 PM

The Esprit Orchestra &
Société de musique contemporaine
du Québec

present

Five new Canadian works commissioned especially for
this tour:

FAR CALLS. COMING, FAR! (SMCQ)	John Burke
VERSUS (SMCQ)	Walter Boudreau
SPLIT SECONDS (ESPRIT)	Alex Pauk
TIME AND AGAIN (ESPRIT)	John Rea
CONCERTO FOR TWO ORCHESTRAS (ESPRIT/SMCQ)	Allan Bell

Saturday, March 19, 8:00 pm - A 75th BIRTHDAY PARTY
FOR JOHN WEINZWEIG

Single Tickets - \$18.00 Student/Senior - \$12.00

St. Lawrence Centre Box Office - 27 Front St. East
Phone Orders - (416) 366-7723

NORMAN SYMONDS (b.192, Nelson, British Columbia)

I was born and grew in British Columbia. Mountains, the sea and Duke Ellington were, in that order, my first outside influences.

At 18, I became a warrior, (cook - naval). When that was done, a musician, (clarinet - dance band). Finally, though, I got smart and became a leader - a group of like-minded musicians, (composition - jazz), bent on adding yet another crease to the face of jazz. I doubt if we caused anything more than a blink, but it helped to launch me. In 1957, Stratford, Ont. "Jazz at the Festival" - us and the Dave Brubeck Quartet - success!

At the invitation of CBC Radio, a work for jazz and symphony, the result, my Concerto Grosso, featuring the Ron Collier Quintet with the, then, CBC Symphony, Feldbrill, conductor - success!

I became a protagonist in the CBC arena, many projects, many techniques. I enjoyed the action in both their mediums and eventually came to understand them, especially radio. A decade followed of work(s), love(s) and laughter - then I got restless.

Went for a drive in a camper; five months, 25,000 miles, up, down, through and around Canada. A haunted country and I found much inspiration - landscapes, legend, fact, fiction - and I'm still dipping into it.

I have changed, of course, in 30-odd years of action. Mountains now give me headaches, the sea evokes nostalgia, and old Duke? - hell, he keeps comin' round and round.

Symonds has written major works for the Toronto Symphony Orchestra, the National Youth Orchestra and the National Arts Centre Orchestra. Also, numerous feature productions for both radio and TV (CBC).

Presently at work on a music-play, urged on by Wayne Strongman and Co.

COLIN MCPHEE (b.1901, Montreal, Quebec)

Colin McPhee was a native of Montreal, Canada, but he moved to the United States in 1926. Following initial musical studies in his home city, McPhee went to the Peabody Conservatory in Baltimore, where he was graduated in 1921. Further studies, chiefly in piano and advanced composition, were subsequently carried on in Toronto and in Paris, and in 1926 McPhee settled in New York, achieving the first fruits of creative success with a Concerto for Piano and Wind Octet, a Sea Chanty Suite for male chorus, two pianos and drums, and some experimental film music. In 1931 he heard recordings of some of the then virtually unknown music of the virtuoso percussion orchestras of Java and Bali. He was so fascinated with the subtle interplay of rhythm and sonorities to be heard from these ensembles of gongs, gong-chimes, metallophones, drums and cymbals, that he determined to explore this treasure-trove of music for himself. What began as a preliminary exploration trip ended with the building of a house on the beautiful island of Bali and a stay which lasted until war threatened in 1939. After his permanent return to America, McPhee continued his creative work, as well as lecturing and writing - much of it under fellowships from the Guggenheim and Bollingen foundations. He also fulfilled composition commissions from the Koussevitzky Music Foundation in the Library of Congress and from the Louisville Orchestra.

A special thank you to our Volunteers:

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THE ESPRIT ORCHESTRA

JANUARY 31ST, 1988

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ALEX PAUK
music director

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THE ESPRIT ORCHESTRA wishes to thank GEVALIA KAFFE for its generous donation of coffee which will be served at the post-concert reception.

Please join us in the lobby, after the concert, to meet ESPRIT artists.

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the generous support of the following:*

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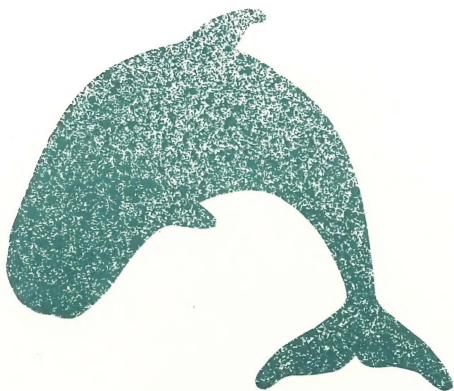
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